



NOW THEN

MARCO MAZZONI | MOOR MARKET | PULP
A MAGAZINE FOR SHEFFIELD | ISSUE 75 | FREE



NOW THEN

IS A **FREE** , **INDEPENDENT MAGAZINE** PUBLISHED IN **SHEFFIELD AND MANCHESTER**. IT IS ALL ABOUT **SUPPORTING INDEPENDENCE IN ART** , **TRADE** AND **CITIZEN JOURNALISM** . **LOCAL PEOPLE ARE STRONGLY ENCOURAGED TO CONTRIBUTE** AND EACH MAGAZINE INCLUDES **ARTWORK FROM A DIFFERENT FEATURED ARTIST** .

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EDITORIAL

We've got a bit of a blinder for you this time around. Ahead of the screening of the new Pulp documentary at the Sheffield Doc/Fest opening event on Saturday 7 June, Alex Murray spoke to Jarvis Cocker and Steve Mackey about the film and the 2012 homecoming gig it documents. Elsewhere, we've got a really insightful piece on the Moor Market development by David Edwards and plenty more to boot.

It's an honour to have the sublime sketching of Italian illustrator Marco Mazzoni on our pages. He's an artist we've been courting for a while. Stunning work and a man of few words. Get the low down in our interview.

I strongly encourage you to attend Doc/Fest, 7-12 June. If you love documentaries it really is heaven. You can see our pick of the festival in the Filmreel section.

Much to the pleasure of all Sheffield citizens, Peace in the Park Festival returns this month after a year break. Get your diary out - Saturday 14 June, 12-9pm at The Ponderosa. We'll be hosting the Other Stage as usual. More info on the Live page and at peaceinthepark.org.uk.

SAM
sam@nowthenmagazine.com

Our world is increasingly unequal, characterised by apathy, disconnection and the interests of the few. We can do better.

Now Then is a platform for independent art, trade, music, writing and local news.

It's about supporting the things that make a community what it is – creativity, cooperation, collaboration, conscience and consciousness.

Anyone can contribute to the magazine both online and off, remotely and in person, in support or in opposition - the discussion is what matters.

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Our Pick of Independent Sheffield

Evolutionprint





LOCALCHECK

WAR AND PEACE

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Sheffield's sun-filled summer climaxes this month with the blissful Peace in the Park Festival on Saturday 14 June at Ponderosa Park in Netherthorpe. This extravaganza of music, fun and peace celebrates all that's best in the human spirit and our city. We can be proud of its return after last year's absence due to lack of cash. The volunteers who run it have been as busy as buzzing bees to raise the readies and make it take off again. As usual, proceeds go to charity. This year it will help ASSIST, which does vital work with destitute asylum seekers, and Roundabout, the Sheffield charity supporting young people into independent secure accommodation and training, breaking the cycle of homelessness. So make it a date and be there.

Meanwhile, spare a thought for our twin city of Donetsk, which is far from peaceful. We don't tend to make much of city twinning here. Since the link was created in 1956, Donetsk has opened a Sheffield Park and Sheffield has a Donetsk Way,

slaughtered thousands. The city was rebuilt with forced labour. In the early 1990s as the Soviet Union fell, capitalism brought fierce gang wars for control of industry and resources. Even so, Donetsk is a vibrant, multicultural, artistic, sporting city. Educated and outward-looking, it is home to many varied viewpoints. Remind you of anywhere?

But in the last few months Ukraine's 'Euromaidan' revolt has culminated in the takeover of the capital, Kiev, by pro-Europeans including neo-fascists. One commentator notes that people have a very peculiar understanding of Europe as a utopian society with high wages, social security, rule of law, honest politicians, smiling faces and clean streets. Donetsk is mostly Russian-speaking. The links are strong, so it's no surprise that it resisted the move. Instead the city voted for the 'People's Republic of Donetsk' to become an independent country. Western leaders denounced the protestors as pro-Russian. This is true in part, but it's complicated. Ukraine is a country with

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“WE DON'T TEND TO MAKE MUCH OF CITY TWINNING HERE”

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but little else. The Sheffield Telegraph website mostly lists articles on the city's role in the Euro 2012 football tournament, alongside one sad piece in which Councillor Peter Price admits, “We have lost a lot of the contact”. Yet British-Ukrainian relations go back at least a thousand years and many Ukrainians live here.

Donetsk is Ukraine's fifth largest city, a similar size to Sheffield but with twice the population. Like Sheffield it is part of an urban, industrial sprawl. But Donetsk was not founded deep in the mists of time, but in 1869 by a Welshman. John Hughes, semi-literate engineer, arms and armour manufacturer, won a contract in Russia. The workers he took to Ukraine created not only factories, mines and a settlement that grew and grew. It was originally named Hughesovka (Yuzovka in Russian) after him. Following the Bolshevik Revolution in 1917 it was renamed Stalino, then in 1961 to Donetsk, after the River Don (another Don, not ours). After famines in the 20s and 30s and deadly Soviet purges, Donetsk was almost destroyed in World War II when the Nazis built a concentration camp and

historically shifting borders, a traumatic past, multiple allegiances and competing forces in a slowly boiling civil war. Add to this decades of neo-liberal austerity reforms including gas price rises, health service and rail privatisation, cuts in pensions and workers' rights. As Sheffield celebrates peace, Donetsk is sliding into armed conflict. A recent joke going round the city was that rather than siding with Russia, Donetsk should vote to become part of the UK because of its Welsh founding father.

In some countries, twin towns are called sister towns. We're all members of one human family. Let's remember our brothers and sisters in troubled Donetsk, especially as we celebrate peace in Sheffield this month. Let's remember that peace isn't just a word - it really does mean something.

Alt Sheff

peaceinthepark.org.uk | assistsheffield.org.uk
roundabouthomeless.org | alt-sheff.org



Photo by Sara Hill

LOCAL TRADE

THE MOOR MARKET

Local markets have been undergoing a renaissance across the country of late, but there have been few developments on the scale of the new Moor Market, which opened in November last year. Sheffield City Council has spent £18m on the new purpose-built market hall, which can accommodate around 90 small independent traders.

The Moor Market is an ambitious project, not just in terms of the scale, but also in terms of what it is aiming to achieve. A key reason for developing the new market was to rehouse the majority of the traders from the increasingly dilapidated Castle Market. But the aim was never just to establish a Castle Market on the Moor. Castle Market was a low-cost market serving the local community. By moving the market to a modern, central location, the ambition

was to retain the positive aspects of the old market, whilst attracting new customers from across the city by broadening the range of produce and price points on offer.

The longer term aim is to establish the Moor Market as a 'market for all' offering good value for money and a wide range of produce. The closest model is the successful markets found in many towns and cities on the continent, where everyone goes to shop for their meat, fish, fruit and vegetables, and where markets also sell a variety of clothing and other products.

Six months on, how is the Moor Market progressing? There is no single clear answer. Some stallholders from the old Castle Market are thriving, others have handed in their notice. Some new businesses are achieving their target income, but a number have

already ceased trading. A project on this scale was always likely to face challenges. To achieve the goal of a thriving 'market for all' there are four key issues that need to be addressed.

FOOTFALL

In November and December, the market was averaging around 100,000 visitors a week. Numbers fell in January and the footfall has now stabilised at around 60,000. A decline in numbers after Christmas was to be expected, but footfall now needs to increase to ensure the success of the market in the longer term.

The raw numbers are important, but a secondary factor is the change in the type of shopper in comparison to Castle Market. The newer customers are less price conscious and traders like Su and Jon from S & J Pantry have seized this opportunity. "Upmarket, artisan products sell better here. We have been able to extend our range whilst still competing on price," they told me. Other stalls are also adapting, but getting, for example, the right clothing ranges in terms of style and price is more complex and will take longer to achieve.

Another strategy that is being explored to drive up numbers is to bring services like a post office and pharmacy into the Moor Market. This would undoubtedly help, but neither option is a quick fix and both require negotiation with the relevant licensing authority.

MARKETING

A number of developments are in place to advertise the Moor Market more effectively to prospective customers. Discussions

and the Russian Bakery Café have moved out. There is always a higher failure rate for new businesses, but for the Moor Market to deliver on its 'market for all' ambition, and not just be a relocated Castle Market, there is a real need to attract and retain more specialist businesses.

The Pop Up Pantry area was designed to bring in new businesses who couldn't commit to a permanent stall. Seven Hills Bakery have remained as regulars in their slot, but others have come and gone. The idea is a good one but it needs a rethink in order to achieve its aims.

The Market tried to attract more specialist suppliers when originally advertising for stall holders, but experience to date suggests that a more ongoing, proactive approach is needed to ensure the market does offer a broader range of produce and prices. One of the issues highlighted by the specialist traders is that their presence has not been sufficiently promoted as part of the mix that the new market offers. Within the market itself, the specialist stallholders are scattered around and easy to miss. One suggestion has been to create a farmer's market 'village' area as a way of highlighting the broader mix of produce on offer.

COST

When the Moor Market was launched, stallholders only paid the service charge and were given a six month rent-free period, now extended for a further three months. The affordability of total stallholder charges is closely linked to footfall. With more customers the full rent could be viable. However, on current footfall, most traders I spoke to expressed serious concerns

"A PROJECT ON THIS SCALE WAS ALWAYS LIKELY TO FACE CHALLENGES"

are taking place within the Council for the Market to have its own website and an app to keep customers updated on developments, offers and events. A loyalty card will be introduced and the possibility of a 'click and collect' scheme is being explored.

The Moor Market has already experimented with events like a Come Dine with Me session, which was successful in bringing more people through the doors. The aim now is to hold monthly events alongside a weekly kitchen demonstration, and there are plans to bring a speaker's corner into the market in the near future.

Whilst the marketing of the Moor Market as a whole needs to be developed, there is also an onus on individual stallholders to advertise their businesses. Successful stalls such as Beer Central and Electronic Cigarette World have developed effective marketing campaigns through the use of social media and targeted voucher schemes, and the council will be offering social media training to all stallholders in the near future. More traditional methods also work. Grace of the long-established Grace's Fabrics was determined to make the most of the new location. "I love it here, but I knew we had to up our game. We've improved our fabric ranges, focused on customer service and have found new customers by contacting schools who run sewing groups," she said.

SUPPORTING NEW BUSINESSES

To date, the track record for new, specialist traders has been mixed. Barra Organics and Cakelicious have had a reasonably successful six months, whilst others like Happy Valley Ice Creams

about paying more. The Council has listened and is looking at the potential to limit any increase in charges by reviewing all associated costs. Charges will go up at some point, but this will need to be done alongside an increase in footfall in order to avoid an exodus of stallholders.

The potential of the Moor Market is clear, but given the scale and complexity of the project it still needs to be seen as a work in progress, and it is likely to be another year before we can judge its ultimate success. The Market is a fantastic venue in a central location, but there is still much work to be done to attract and retain the right mix of traders, to sharpen the marketing behind the 'market for all' message and to get significantly more customers through the doors. The next 12 months will be a critical period, but both the Market Traders Federation and the Council are committed to delivering a market that Sheffield can be proud of.

David Edwards

sheffield.gov.uk/markets | @SheffieldMkts

COSSACK CUISINE

FOOD WITH A RUSSIAN ACCENT

A thank you message to everyone who has helped us to get so far.

We bake authentic Russian food. We started at a farmers market in Crosspool in 2012. By May 21st 2014, you had rated us as the #3rd preferred eating place in the Sheffield area on TripAdvisor. Thank you to all those willing to try and buy something different and like it!

Where to next?

We leave the Moor Market at the end of July. We are busy securing bigger facilities to meet demand. We have planned new ways of serving our Russian fayre of pies, stews, celebration gateaux and more i.e. new cafe premises, gourmet nights, afternoon teas and wholesale service.

Keep up-to-date with our adventure in food on facebook, twitter and www.cossackcuisine.com



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GAMING

REWILDING VIDEOGAMES

.....

“You scramble up the last few winding feet of gritstone, the honey-scented heather watching as you ascend Crow Chin. The wind greets you on the summit, howling your victory...”

From a walk along Stanage Edge

“You arrive on the beach. The sound of the island fills your ears and sand fills your toes as you walk towards a line of pink-leaved trees past a stone gently humming to itself...”

From the videogame Proteus

In 2014 videogames are exploring new territory. Games like Proteus, Starbound, DayZ and Minecraft, all produced by small-scale Little Mester-like development companies, are expanding the language of games by using green spaces and repurposed wildernesses as settings and stewardship as a principle. I think they're very Sheffield-like and Games Britannia, which I'm currently programming and promoting, is an example of what I believe is a process of 'rewilding' videogames.

That means investing in games and game playing with the kind of interactive, creative principles we used to have in offline games. Play tic or Scrabble and you can change the rules to suit you. Play open world zombie game DayZ and the set of systems the game presents, based on a repurposed map of Chernarus in the Czech Republic, mean you can be an assassin, a lone ranger or the first videogame photojournalist.

These examples of rewilding play also enrich the environment in which they're set by bringing back a level of engagement that prompts responsibility, management and curation of a space, amongst other interesting behaviours. While Games Britannia is a gathering point for young people who might be interested in the associated Hallam University courses and a chance for games developers to spread the word about their titles, there's an emphasis on planting player creativity within the system.

And the likes of Far Cry 2, DayZ, Starbound, Minecraft, Proteus and Skyrim are as much systems as they are games. As long as they adhere to the system, players can create their own rules and guide their own play. These games exist on a sliding scale. It's possible to create and destroy almost anything in Minecraft, for instance, whereas the environments in Skyrim and Proteus are fixed because they're more interested in allowing the player to create by beholding a vista through their gaze and positioning within the world. But all these games use an environment as a partnership with the player. They're tools

for player experiences, with their own distinctive characters but with leeway for us to build around them. This kind of thing has always been around. You can play Pacman as a pacifist or Pong with a crowd of 200 people, as Pixar co-founder Loren Carpenter once did. But when a single game gives you the power to destroy as well as create the gamespace there's a partnership between player and creator that reminds me of the DIY ethic that informed the likes of Cabaret Voltaire and Pulp.

Minecraft is probably the most creative videogame system there is. With monsters, zombies and a pressing need to build a fort before nightfall, it's got plenty of straight-up action. But it's also a vast, explorable wilderness you're given stewardship of. It's a virtual Peak District, from the Stanage Edge-like Far Lands to caverns as big as Castleton's Titan. I'm really excited to see how Sheffield-based indie developers and players will be influenced by their environment and surroundings. Hopefully Games Britannia is a chance for them to germinate.

Rob Barker



Photo by Mike Prosser

Games Britannia Live runs from 28-29 June at the Millennium Gallery and across the city | gamesbritannia.com

IGNITE IMAGINATIONS

Celebrating 10 successful years as Art in the Park, we are now rebranding to **Ignite Imaginations**. Our new name better reflects our growth and our work across the wider community.

Our team look forward to working with you, bringing even more interesting events and workshops within Sheffield and beyond.

Our new website will be launching in mid June. Check out the What's On section to see the latest events, including details of the free activities to celebrate the 2014 Tour de France Grand Départ in Yorkshire.

Visit us on Facebook and follow us on twitter **@ignite_sheff** for all the latest news and events.

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INSIDE OUT

TRACING THE OUTLINES OF THE CITY

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Visitors to our house often comment on the lack of curtains or blinds. Sometimes you see their eyes flicker, 'Are these guys exhibitionists?' Others wonder how we stay asleep after sunrise or worry about marauding snoops seeing into our private world. The real reason is that what goes on outside our home is generally much more interesting than what goes on inside. When I wake up in the morning, I can gauge the weather and watch the wind blowing the trees. On a clear day I can see traffic on the Parkway, at Shalesmoor and on the Tinsley Viaduct, so I know if it's going to be a steady day or one of those chaotic ones when the infrastructure inexplicably goes berserk. At night I can watch the city as it shimmers and festers. I can project onto the landscape an imagined past of woodland and wolves or a Utopian future of solar roofs and cable cars.

If I close the curtains I'm pretending that what's outside isn't there any more, and I don't think that's good for me. The

When the hard-fought campaign to save the Edwardian Wing of the Jessop Hospital was lost, there was a massive hole in the ground, surrounded by wooden hoardings with portholes you could peer through to see what the big hole looked like. People loved to examine the archaeological unpeeling of a place they thought they had known. But recently the plain, white hoardings were replaced with glitzy ones advertising The Diamond (let's call him Neil) and the glories that will be contained within. Passers-by have stopped peering in and now just gaze at the hoardings: 'Oh, so that's what it's going to be'. No matter that Neil's ascent from the big hole would be much more interesting to watch through completely clear hoardings. No matter that Neil's innards might turn out to be wonderful. No matter that he will be another incongruous, disconnected boulder in the University's torrent of new lumps, lining themselves up and down the hill like some misfits' identity parade. Suddenly all this is forgotten, and we are left looking at nothing

"THE MORE YOU THINK ABOUT IT, THE MORE IMPORTANT THE OUTSIDE OF THINGS BECOMES"

more you think about it, the more important the outside of things becomes. It's like the trick people use to learn to draw: draw the space around the edge of an object and the object will reveal itself. Magicians divert attention from a deception that is hidden in plain sight. There's a kind of insight that comes from shifting your focus from what you're supposed to be looking at to what's around the outside of it.

If an estate agent describes a house without mentioning the bathroom, then either there is no bathroom or it's a pit of slime. If a tin of soup is labelled as 90% fat-free, it's 10% fat. We're getting wise to these little deceptions, but not so to the big ones, to the politicians, bankers and media moguls who rub their hands as the rest of us attack each other for society's ills. We routinely blame drug addicts for crime, immigrants for unemployment and terrorists for our battered civil liberties. Inside each of those prejudices is a grain of truth that swells up out of all proportion and squeezes out the real issues of rampant inequalities that suit those with power just fine, thank you.

but words and pictures spewed from a giant printer.

The truth is that changing a building changes what is outside, in the big wide world. There is only one iconic building on Leavygreave Road, and that's the Henderson's Relish building. It earned its status not through grandeur but through practicality, and not for what was inside but for what came out. Just like the lamented Jessop Hospital, it has a personal relationship with a huge proportion of Sheffield's population. But now Hendo's has moved out and this too is under threat of demolition. The building's magic still exists for now, as a kind of psychic emblem. But what will happen next, I wonder? Another meaningless misfit, probably, jostling with Neil for attention on a lost street.

Andrew Wood

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FOOD

BBQ MEATS

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As summer arrives, there's nothing better than a sunny barbecue, or a rainy one if needs be. That said, there's nothing worse than a barbie gone wrong, when you end up chowing down on the cremated remains of a sausage or that rare chicken drumstick that dispenses a swift batch of food poisoning. We've drafted in some local meat and barbecue experts to give us a masterclass in cooking over an open flame.

Tom Aronica has been Head Chef at The Wick at Both Ends since December 2013. March saw the release of his first menu, a celebration of locally sourced seasonal ingredients with an emphasis on freshness and originality.

Chris Beech is the owner of Beeches of Walkley, a local butchers that sells locally sourced, farmhouse and homemade produce. They make all their own sausages, burgers and dry cured bacon, as well as stocking free range chicken and eggs, oxtail, rabbit, hocks, trotters and offal.

What's your favourite meal to cook over a barbecue?

[Tom] I like to keep it simple. The BBQ is where it's worth investing a bit more money in nicer cuts and sourcing really good quality produce, so there's no need to mess about with it. Just season it well and cook it well. We have lamb rump on the menu so I'd get that on the BBQ, cook it nice and pink, and serve it with BBQ asparagus (now that it's in season) and some BBQ baby gem, dressed with a lemon sabayon, fresh peas (also in season) and mint.

[Chris] My favourite has got to be sausage. I always start the barbecue with them so that any fat released drips onto the coals and fires up the barbecue ready for the larger cuts.

What are the best cuts of meat for barbecuing and any tips for sourcing it?

[Chris] Burgers, pork ribs, pork chops, lamb chops, kebabs and I always like to finish with a nice rib eye steak. I always source local fresh meats with a good covering of fat, which helps with the cooking and stops the meat from drying out. I also go for cuts that are on the bone. This keeps the meat tender and makes good finger food.

What are your tips for getting a barbecue going and managing the heat properly?

[Tom] Get your coal into a pyramid and when you put the lighter fluid on make sure it has properly soaked into the coal. Light it and wait for them to go grey, then spread them. I like to put more on one side than the other so I have a hotter side and a cooler side.

What's the best marinade recipe our readers might not have tried before?

[Tom] With fish, especially oily fish like mackerel, I like sweet and sour marinades. Bring water, sugar and lemon to the boil then add liquorice and star anise. Pour the hot marinade over the fish and leave to cool, then put in the fridge for a few hours.

[Chris] For me it's got to be Henderson's Relish. I put my chops, ribs or steaks in a bag, shake lashings of Hendo's in, tie and leave to marinade for ten minutes.

What's your worst barbecue horror story?

[Tom] Classic ones involving rain. We've got a barn door at home so have ended up fashioning a canopy to cover the BBQ, standing inside cooking with the top half of the door open determined to eat on many occasions.

[Chris] A lot of barbecues I've been to always seem to have the dreaded chicken drumstick burnt on the outside, raw on the inside. If you are doing chicken on the bone, it's best to cook it in the oven and then transfer to the barbecue for the last five minutes.

Who's your local food hero and why?

[Tom] There's so many good places to eat and great support for local businesses and suppliers in the city. I couldn't single anyone out. It's incredibly important that locality and seasonality is celebrated and supported and Sheffield's really good at doing so.

[Chris] My local food heroes have got to be Henderson's. Hendo's is the first thing I and most Sheffielders reach for to add flavour and complement most meals.



SHEFFIELD SECRET BURGER

Recipe by Beeches of Walkley

Serves 4

—
800g quality steak mince
½ onion, finely chopped
½ clove of garlic, crushed
1 tbsp flat leaf parsley, finely chopped
½ tsp wholegrain mustard
1 egg yolk
Henderson's Relish
Salt and black pepper

Put the mince in a bowl with the onion, garlic, parsley, mustard and Henderson's Relish. Add the egg yolk and seasoning and mix well. Leave in the fridge for about an hour.

Using wet hands, shape into four evenly sized burgers. Brush with a little oil and cook on the barbeque for about 3-4 minutes on each side. Serve with a toasted bap, plenty of salad and a dollop of tomato ketchup.

HONEY & MUSTARD RIBS

Recipe by Freddie Bates

Serves 4

—
8 pork ribs
4 tbsps wholegrain mustard
2 tbsps clear honey
6 tbsps olive oil
1 lemon
1 tbsp cider vinegar
Salt and black pepper

A simple and tasty marinade for those hot summer months. Mix together the mustard, honey, oil, cider vinegar and a generous squeeze of lemon juice and pour the mixture over the ribs. Add salt and black pepper according to personal taste and leave to marinade, ideally in the fridge overnight.

To cook, the best approach is to slow roast in the oven until tender, then finish off on the barbecue. If only using a barbecue, allow 6-7 minutes on each side.



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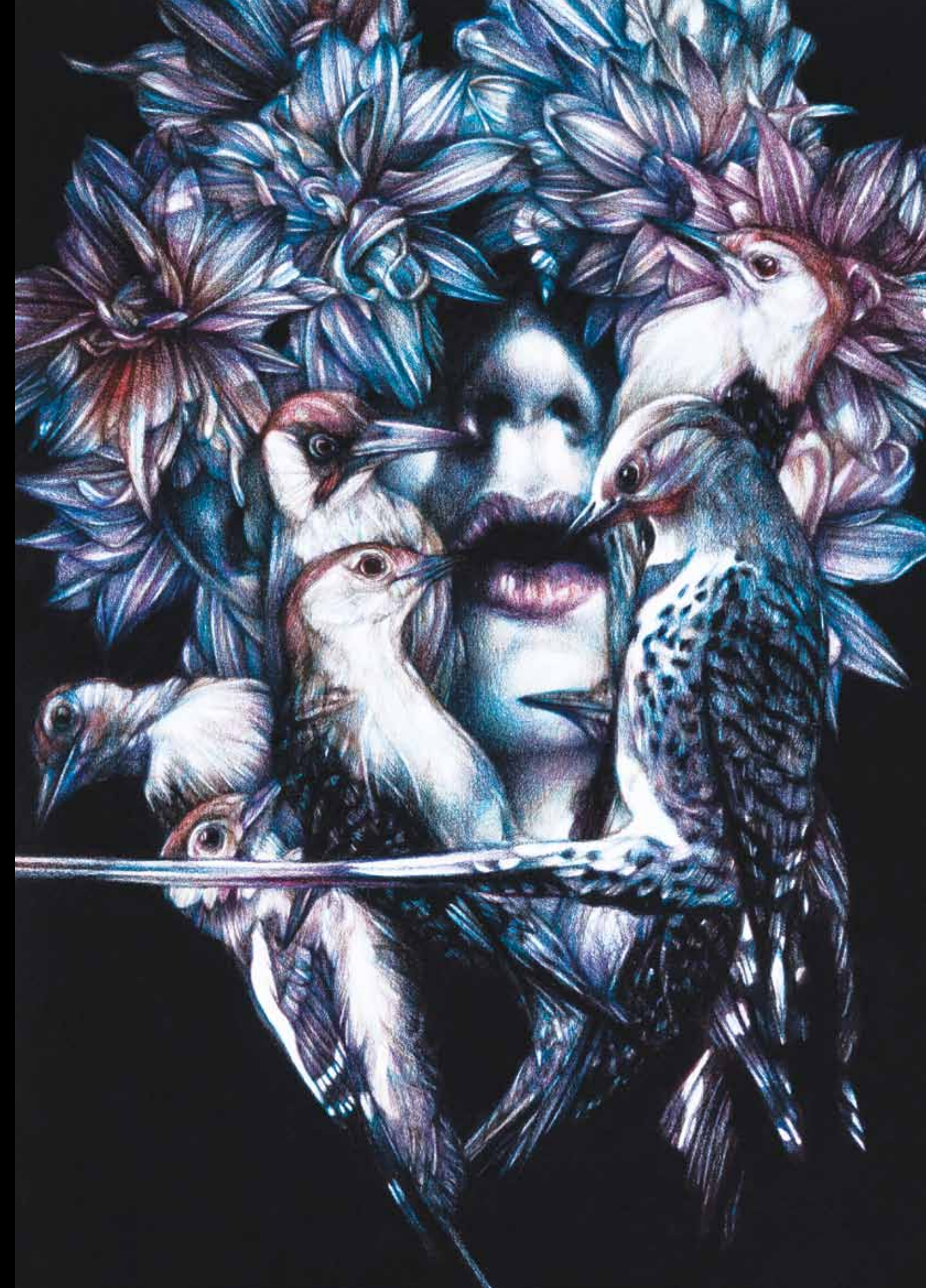


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WORDLIFE

HOSTED BY JOE KRISS

.....

Thanks to all those who came to our shows last month. We had Salena Godden at Shakespeares and our first show at the Barnsley Civic with Kate Fox. We're likely to fall a bit quiet in Sheffield over summer, so if you need your spoken word fix I highly recommend coming down to see Jess Green on 21 June.

That said, we'll of course be in attendance at Sheffield's best one-day festival Peace In The Park on 14 June, with some poets in between the bands on The Other Stage, but we'll also be touring with the Wandering Word Tent at Shambala and Boomtown Fair in August, so come and say hello if you're passing through.

JOE
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MIDSUMMER POETRY FESTIVAL 6-28 June | Bank Street Arts | Prices vary

A series of poetry events all held at Bank Street Arts, with a varied programme of readings, workshops and installations. Our highlights are full-length poetry shows from Matt McAteer and Stan Skinny and the closing party 'anti-slam'. Check the website for more details - midsummerpoetryfestival.co.uk.

WORD LIFE FEAT. JESS GREEN 21 June | Shakespeares | £5/£4 concs

We're back at Shakespeares with a selection of some of the best spoken word performers in the UK. 'Dear Mr Gove', Jess Green's poem about recent educational reforms, went viral last month, clocking up over 270,000 views online. Also featuring local poet Matt Abbott, best known as frontman of Skint and Demoralised. We're offering teachers concessions on this one, so don't miss out on Mr Gove getting a good hiding.



Interested in performing or writing something for Wordlife? Contact Joe Kriss at wordlife@nowthenmagazine.com

Open and Shut

Locked.

The door is locked.

I can see the door is locked.

I can see from here that the door is locked.

I can see from here, from where I'm standing, that the door is locked and that the chain's on and that the bolts go across. Look, it's locked.

The door is locked.

I can see from here, from where I'm standing, that the chain's on and that the bolts go across. And I can see the clock on the alarm, the clock that would raise the alarm, would ring its bell. The silent alarm clock set to ring its bell, its bell louder than the door bell, silent, but it won't ring as the door is locked. Check it. It's locked.

I can see those things and I can hear the noisy tick-tock of the kitchen clock. Tick. Tock. The tick and the tock of the kitchen clock. Tick and tock, back and forth, like the swinging back and forth of a pendulum, like the swinging back and forth of a pendulum in a grandfather clock, tick and tock, like the pendulum in my grandfather's grandfather clock, like the swinging open of the front door, except the front door can't swing open because it's locked. Tick. Tock.

The door is locked.

I can imagine the pendulum swinging back and forth, ticking and tocking, and I can imagine the minute hand turning, the hand turning, like I can imagine my hand turning the key in this lock, this key, my hand turning and this key turning and the door unlocking. The door is unlocked. I've unlocked the door. No! I've only imagined it.

Concentrate.

Now remember this: feet straight, hand on the handle, one two three four, the door is locked. Remember this time, 23:57, the time on the clock when you checked the door was locked. Check it. It's locked.

In the quiet I can hear the ticking of the clock and the clicking of the fridge. The fridge door is shut and the front door is shut.

The door is shut.

The door is shut and I can still hear the clicking and ticking of the fridge and the dripping and dropping of the rain, of the raindrops dropping from the porch, a raindrop prelude this dripping of the water on the other side of the door, the shut door. I can still hear this dripping, can hear it like water dripping and dropping from a tap. It's like water dripping from the taps. Is that dripping noise coming from the kitchen taps? Is the house flooding? No. I've already checked. The taps are off and off. The dripping

noise is coming from outside, from the other side of the door, the shut door.

Concentrate. Now remember this: feet straight, hand on the handle, five six seven eight, the door is locked. Remember this time, 00:02, the time on the clock when you checked the door was locked. Check it. It's locked.

Concentrate.

Now really concentrate.

Now remember all this and go to bed. Step and step and stop and check. Check again to check your anxiety. Remember all this checking and this resistance and at 00:04 walk away. Trust yourself. Turn the light out. Don't go back. Never go back.

This is the last time.

Locked.

James Holden

Winter

You've been waking to the sound of men scraping ice from their windscreens

piling the sleep from the glass
frost cracking under heavy shoes

the clean choke of engines
reminds you of dreams in rooms

without windows your lover's
arms bent back you turn away

but the crack brings you back
to these morning-breakers

rubbing their hands checking
the mirror each with their own

nightmare tensed like a shovel
over the skin of another

morning facing the exhaustion
of ever-thickening snow

Daniel Sluman

Orgreave

The thundering of hooves reverberates through time
Scarlet rivulets adorn the breakfast table
As the face of the hero stares out shockingly
The 'assaults are on us all' we're told.

Facing lines of lies. In blue and black
Uniform letters. Spelling trouble.
The weight of which will bear down
On generations yet to be lost.

But we don't get the view of those
whose love of the sound of cork on willow
Felt the blow of wood on flesh and bone
From bat to baton, in cricket weather.

An early morning picnic with no food
Before they paid the price, or charge, for work.
Maybe, true sounds will be heard one day
But there'll be no winners.

Not for the 'Enemy within'
Not for any of us.
Not just 'bread on t'table' or 'ten bob for t'gas'
But a whole community with no breadwinners

A bank of blue with perspex sheen
That, can reflect no pride now. Manipulated. Orchestrated.
The rising crescendo of a Zulu beat
The percussion of orchestration

But that cannot truly frighten those who face odourless, invisible gas
Not like their only real fear. The future.
Rising great sods of dew covered earth. That thundering is coming on
Deep underground, it's the sound of destruction by compression

Here, it rings the destruction of heritage by oppression
But it can't match the Brass volume of community strength.
With impunity, a waved wage slip is soon spent up
With unity, a Branch Banner will always hold value.

Kev Titterton

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Saturday 7th: Wyrd live presents a DJ set of reggae, jazz and blues.

Friday 13th: Green City Blues: A blues dance tutorial followed by a night of social dancing to classic blues tunes. £5 otd.

Saturday 14th: Ki ng Bee Rhythm & Blues Club. The legendary night of Northern Soul, rare and racy R & B and a smattering of Rockabilly and Rock n Roll. All played on original vinyl. £4 otd.

Saturday 21st: Wordlife presents: Live Literature featuring Jess Green followed by an open mic session of poetry, spoken word and the like.

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GHOSTS

THE NON-COMMITTAL SPECTRES OF SOCIAL MEDIA

.....

I don't consider myself superstitious, but I do believe there are invisible forces that pervade our domestic life - preternatural manifestations of the long dead which by day work as social media advertising agents trapped on this earthly plane until they can optimise the 'reach' and 'consumer engagement' figures of their brand and achieve eternal rest.

Social media has allowed businesses and their associated advertising campaigns to play a more active role in our daily lives, whether we want them to or not. Sponsored posts on Facebook, Twitter and elsewhere mean that a new product launch will be seen by us even when we just want to check our private messages. Opaque algorithms place brand messages next to significant life events. Nothing takes the glamour off a new baby or engagement announcement than it occupying the same monitor space as "NEW UKIP FLAVOURED YOGHURT - 20% OFF!"

If these brands were part of my network now, I thought if nothing else that would entitle me to communicate with them, so I

time again supermarkets, bakeries, consumer electronics goods stores, confectioners and beverage corporations all did their best to 'engage with their audience' while being very careful to neither confirm nor deny the existence of spectral manifestations of the departed. Repeatedly, brand managers would be incredibly cagey, responding to the simple question in oblique ways and never saying anything that could be construed as a 'stance'.

I quickly became obsessed. It seemed all I would get was "We don't know. What do you think?" or grindingly tedious ghost puns. I soon stopped contacting companies that make spirits altogether. Some responses were bizarre, especially the one from McVitie's, who decided to pretend they thought I said 'goat'.

But there were a small minority of brands who didn't think openly proclaiming a belief in ghosts would be a problem at all, including The Sun, Poundland, Adidas, Tesco and Coors Lite, as well as minor celebrities like The Hairy Bikers and some cast members from Made In Chelsea. #GhostCampaign began to pick

.....

"OPAQUE ALGORITHMS PLACE BRAND MESSAGES NEXT TO SIGNIFICANT LIFE EVENTS"

would regularly send off "please be quiet" to promoted posts and the occasional "shut up" if it had been a particularly bad day. But I didn't feel happy with blurting out moody kneejerks, so instead I began posting more abstruse responses.

"When I read your post I dropped my dinner all over the floor. Who is going to pay for this?"

I added this to the promoted post of a taxi firm that operates exclusively in London. No response from the company, but positive responses from other people clearly annoyed by the ad. What I needed was for the company to respond.

"Are ghosts real?"

It seems like such a simple question which, once they responded to it, I could use to lead them up the garden path. I would never have predicted what actually resulted. Like politicians dodging questions on unusual expenses claims, time and

up slightly and I soon got people asking questions on my behalf to increase the coverage.

But for the vast majority of the hundreds of questions I sent out, the staff behind the social media pages seemed genuinely worried that saying anything one way or the other might negatively impact on their brand or their career. This culminated in the most fantastic response from a Sainsbury's PR guy, who said something to the tune of, "I don't believe in ghosts but I don't want to speak on behalf of the company". Presumably just in case Sainsbury's is planning to announce a belief in a corporeal afterlife in the coming months.

No matter what brands try to do to have a human face they are always bound by the desire to be neutral and ambiguous on almost all things because it is the safest option.

In the process of trying to grow #GhostCampaign I was repeatedly asked whether I myself believed in ghosts. To date I've not said anything decisive one way or the other.

Sean Morley



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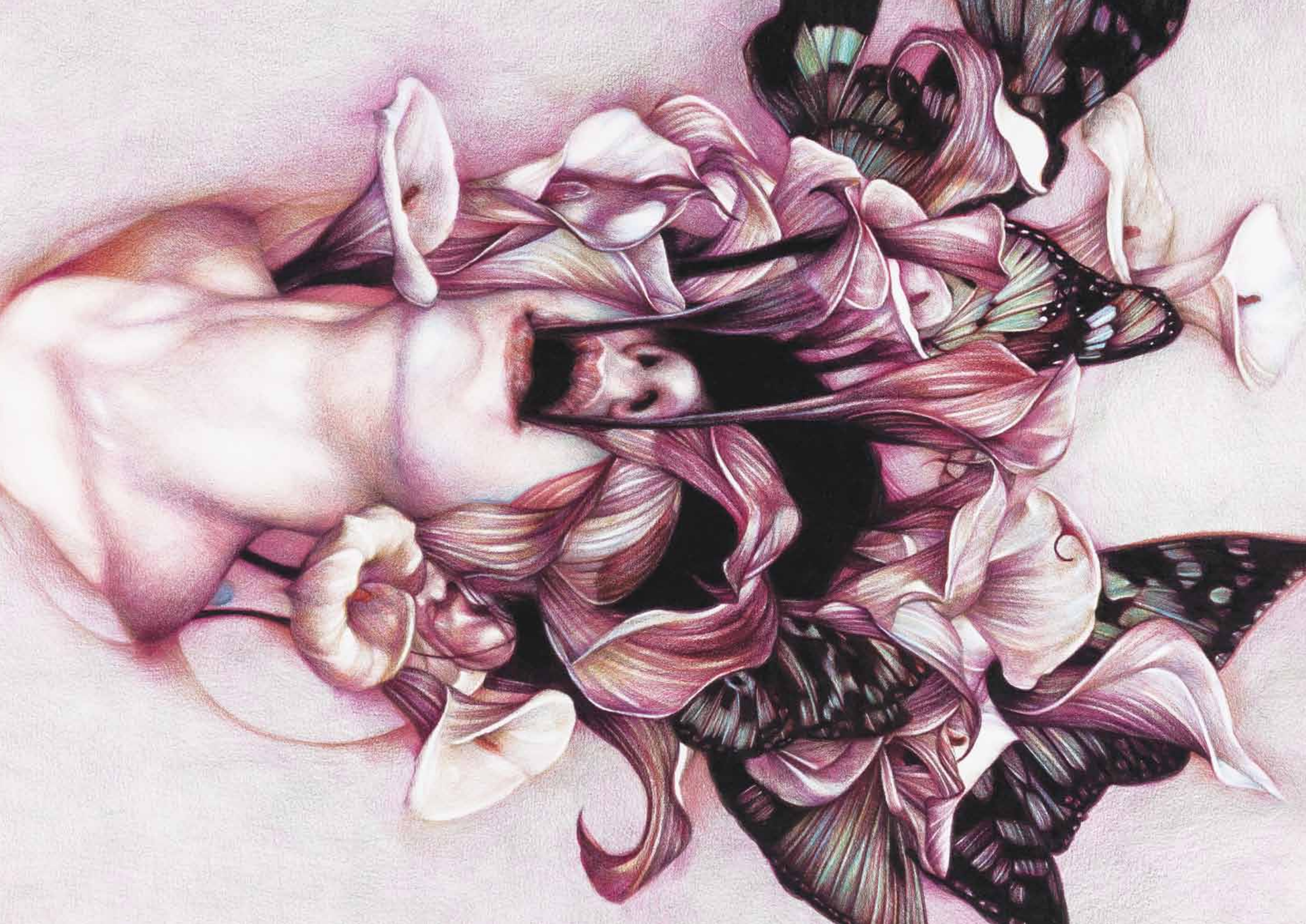
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MARCO MAZZONI

ALONE IN FRONT OF THE SILENCE

.....

Marco Mazzoni is an illustrator based in Milan. Working exclusively with coloured pencils, he builds dramatic pieces inspired by nature and Italian folklore, particularly Sardinian herbalists who were persecuted and branded as witches by the Catholic Church. These women were pagan healers, midwives, mother figures and counsellors to remote village communities whose practice was marginalised and outlawed by a new tide of Christianity.

The clash between man and nature, competing value systems and the old world versus the new are all key themes of Marco's work. The eyes of the women he depicts emanate light and dark, and this hallucinatory contrast gives his work its immediate impact.

It's an absolute pleasure to feature Marco's art in our final print issue before the summer break.

Your work seems to have a lot of layers. How do you build up a new drawing?

I start with black and white. The shape comes through hoops with pencils by hand until I find a shape that pleases me. When I have a form, I begin to insert elements to obtain a chiaroscuro, a black and white drawing. After that I go over it with some colours. I usually play with two complementary colours - green with red or pink with blue.

Did you try using other media before you settled on pencil and paper?

I tried with oil but found it impossible.

How have your technique and aesthetic changed over the years?

I see a certain obsession with filling that has increased over time. Maybe I'm slowly going crazy.

Who are your favourite contemporary artists?

.....

“THE SHAPE COMES THROUGH HOOPS WITH PENCILS BY HAND UNTIL I FIND A SHAPE THAT PLEASES ME”

.....

What attracted you to the art world?

Being alone in front of the silence and the white paper.

What was your experience of studying fine art in Milan?

Was it beneficial to your practice or did you develop most when working on your own?

I don't know. My years at the art academy in Brera were really strange. Teachers wanted me to paint but I'm not able to. I've never used liquid materials. They were important years, sure, but mostly because they helped me understand that if I didn't accept a certain type of advice, then I was sure of what I wanted to do. Maybe it was a bad experience that I've brought the best out of.

You take inspiration from old Italian folk talks for the ideas behind your pieces. Do you take visual inspiration from anywhere? For example, do your birds and butterflies come from your own imagination or do you use source materials?

At the moment, imagination. I've done so many sketches of those animals that now I can create them without any kind of inspiration.

Nicola Samori, Marta Sesana, Andrew Hem, Nicola Verlatto, Fulvio DiPiazza, Martin Wittfooth and Tara McPherson.

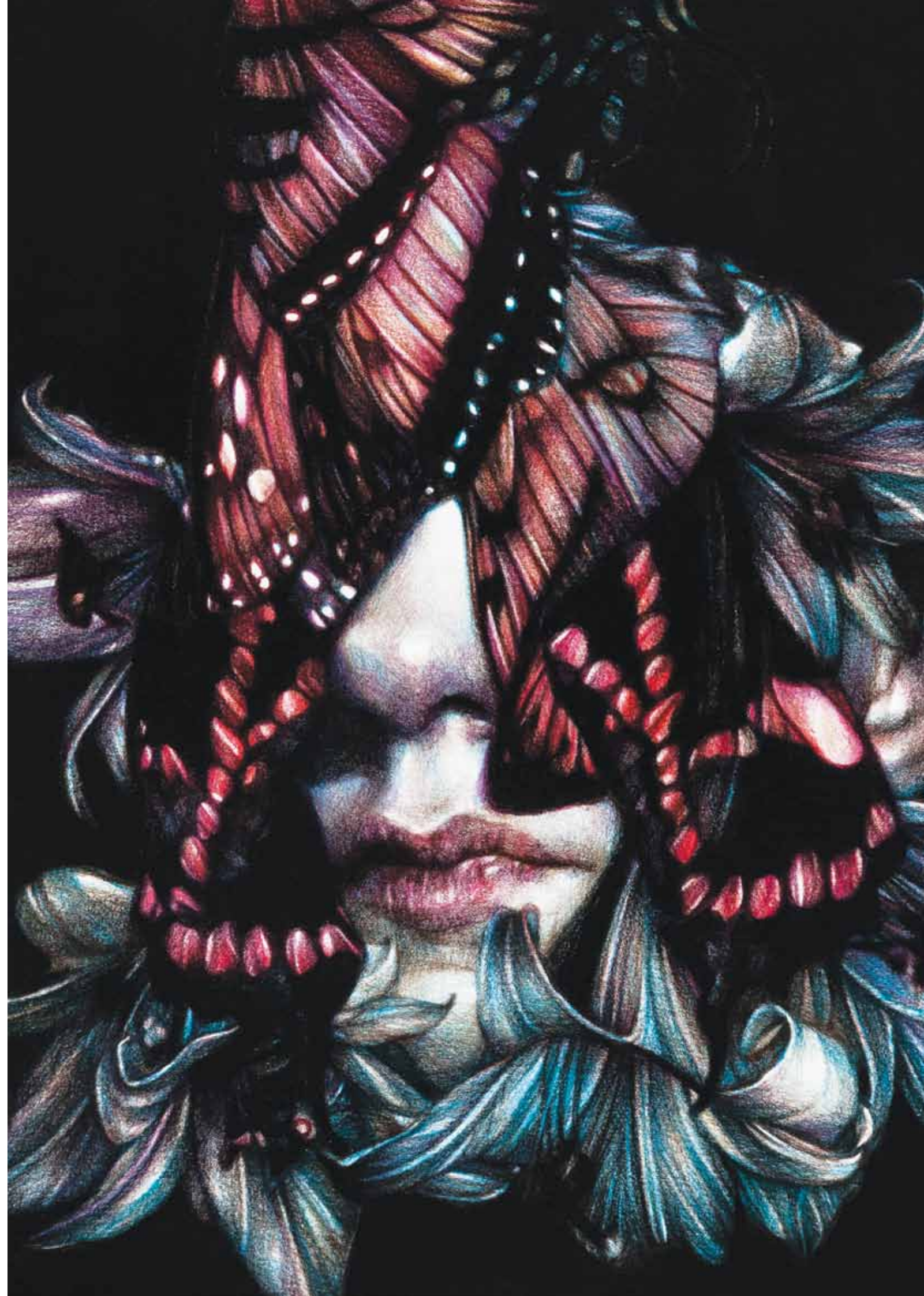
What are you working on at the moment?

My exhibition at Thinkspace Gallery in LA in November. It's my first solo in Los Angeles. They will be all new works in a new cycle about the conflict between humans and nature. I don't have any images of those yet.

Good advice you wish you'd been told earlier?

Do not trust anyone who offers unsolicited opinions.

marcomazzoni.tumblr.com



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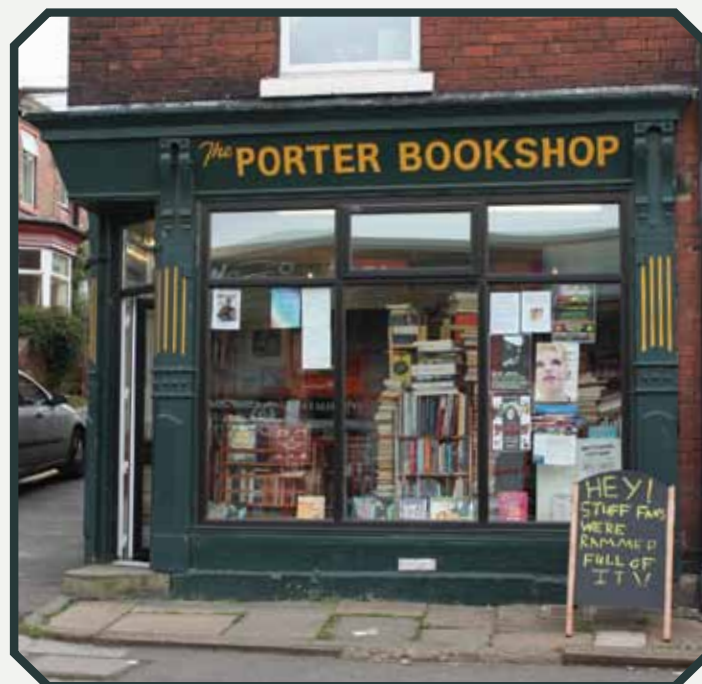
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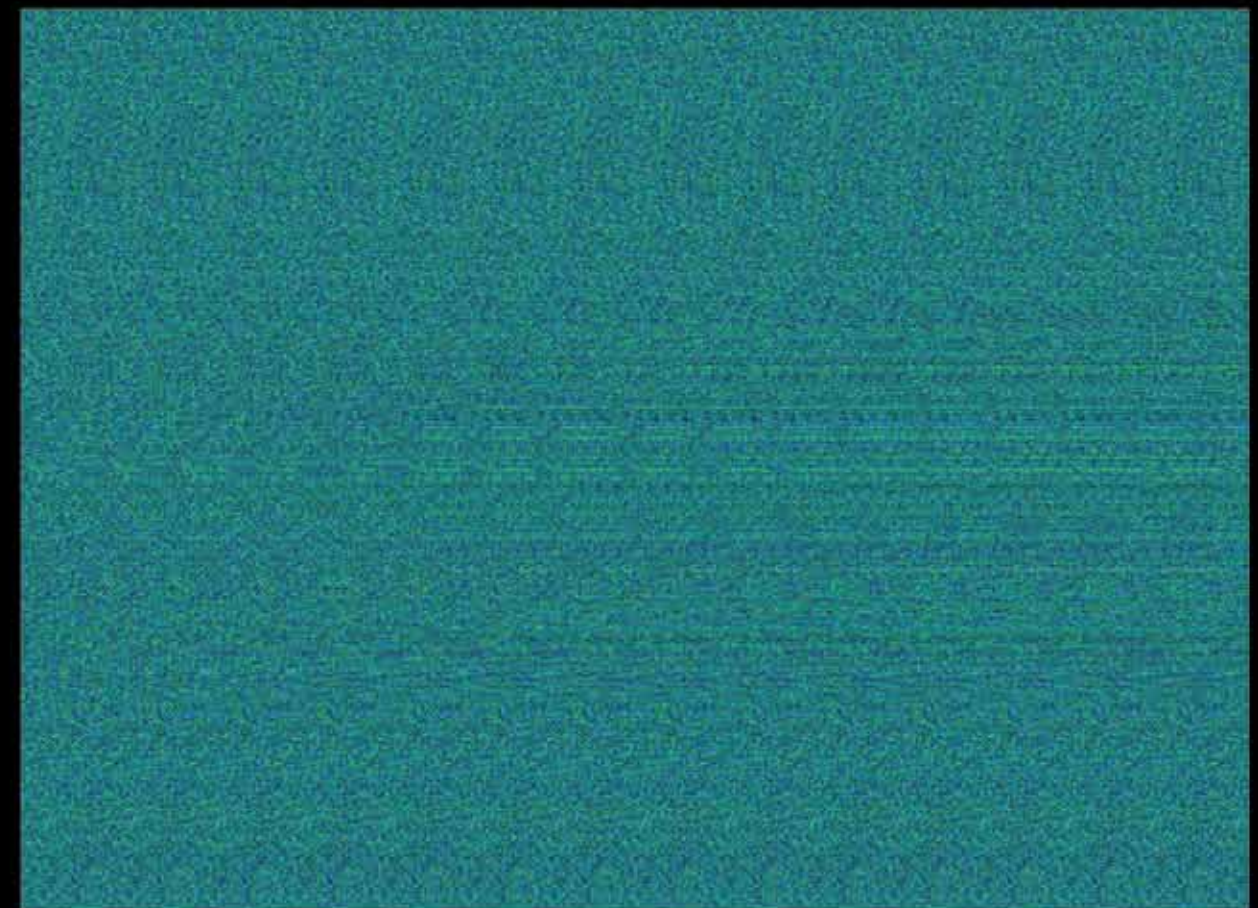
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SOUND

RAY HEARNE'S SONGS OF SOUTH YORKSHIRE

.....

The Sound article before last was about Joseph Mather. This issue's is about Ray Hearne, who has made an enormous contribution to the tradition of radical song in South Yorkshire through countless live shows over the last 30 years.

Hearne was brought up in the Parkgate area of Rotherham. The son of Irish immigrants, he was steeped in the folk tradition and, like Mather, uses its centuries-crafted tunes as the scaffolding for distinctly contemporary content. The parallels don't end there: both balladeers try to make the folk tradition speak to (and for) the specific locality of South Yorkshire and its industrial past and present; both adopt an unabashedly radical stance and repeatedly return to the importance of working-class representation; both combine a radical internationalism with a proudly local focus; and both achieve a potent mixture of melancholy and humour in their songs.

Hearne's two albums to date - **Broad Street Ballads** and **The Wrong Sunshine** - are on the No Masters Co-operative label, which promotes the development of traditional and radical songwriting. The long list of folk luminaries who have performed and recorded Hearne's songs - including Kate Rusby, Roy Bailey and Coope, Boyes & Simpson - is testament to his craft as a songwriter. Hearne himself is a great performer, yarning between songs with warmth and humour. His delivery is crisp and crystal clear in his beautiful Rotherham accent and he switches skilfully between seriousness and a warm, humorous tone. Recent songs include one about a murder in Attercliffe and one about the annual mock beach in the centre of Rotherham.

Hearne is adept at tackling serious global issues in a way that grounds them in local experience. The Wrong Sunshine features two of the best songs about the Iraq war you're ever likely to hear. 'Baghdad-on-Dearne' graphically captures the traumas of war from the perspective of a soldier. The infantryman's nightmare visions make up the verses and these are set against a chorus that evokes everyday opposition to the war and a sense of resignation at its inevitable grim logic. Hearne wraps up what could so easily be the banal "will they never learn love?" in the everyday warmth of a bus stop conversation in Broad Street: "Will they never learn, love, will they never learn?". The chorus reflects the down-to-earth decency of ordinary people's responses to a brutal and unpopular war.

'March of the Daffodils' skilfully weaves the 24-hour rolling news representation of 21st century shock and awe warfare with the slower rhythms of the passage of seasons at home.

Hearne draws on the well-worn poetic pedigree of the daffodil but turns it into a fresh and hard-hitting image of the globalised nature of conflict and communication. The song's first verse exemplifies its energy and contrast:

*Baghdad's a bigger bad body-bag than even last night
Slowly the cistern fills
Till under the sound-bites suddenly it's light upon light
Here come the daffodils
Over the unseethroughable mind-high hills
Here come the daffodils*

The daffodils become grim reminders of the indifference of nature to human suffering and at the same time emblems of hope for new life emerging out of the barrenness of winter. Part of what is so hard-hitting about Hearne's war songs is his disarming honesty in dealing directly with the war's effect on him. "I need my late news fix every wine-dark night" - that sense of the need to bear witness, coupled with powerlessness and resignation, is one familiar to the millions in Britain who were anti-war.

But Hearne is far from just a protest singer. Other songs on The Wrong Sunshine deal with work ('The Long Song Line', 'The Navvy Boys' and 'The Collier's Elegy'), grief ('Well' is about the death of his father) and artistic inspiration emerging out of post-industrial renewal ('Manvers Island Bound'). 'Pudding Burner' celebrates the hard work and resilience of women in the steel industry and 'Things to Say' is dedicated to Doncaster Advocacy, a charity that supports adults with learning disabilities. This is perhaps the unifying principal of all Hearne's songs: he tries to give a voice to ordinary people, to reflect the lives of working-class people in South Yorkshire and to foster a sense of shared cultural identity inherited from a rich and important history. Hearne has said that it was the vicious policies of the Thatcher government that initially galvanised him to write radical songs about contemporary society. In the age of austerity we need his conviction, his compassion and his voice more than ever.

Jack Windle

rayhearne.co.uk

LIVE

.....

ALDOUS RH

24 MAY
ROCKING CHAIR

Out of the ashes of Nelson's Rock Bar comes the Rocking Chair. The phoenix has risen with a commitment to bringing quality live music to one of the only basement venues in town.

Small Ideas are in charge of proceedings this evening and there's a diverse range of musical talent on show. Tonight's focus is on the lone musician, but with the affordable technology available today, their sets don't feel at all sparse.

Opening up is one of Small Ideas' own, That Far Sound. Sam is the 21st century embodiment of the one man band. His set is a whirlwind of genres and guitar changes, accompanied by his own backing track. There's a lovely cover of Joanna Newsom's 'Peach, Plum, Pear' and an impressive rapid guitar medley. It's undeniably brave and he's a talented musician, but despite heroic efforts of transition, the way forward may be to bring in live percussion.

Sad Eyes' music consists of a succession of short stories about his life. Part heartfelt karaoke, part theatrical performance, he skirts the line between genius and hapless amateur a little too often. He just about manages to pull it off, largely due to his self-deprecating persona and a knowing wink which infuses humour into every song. 'Waino Skank' is the undisputed highlight, and an indication of what he's capable of.

Aldous RH's album **MISC. DISC.** is a retro journey of discovery, with the Egyptian Hip Hop frontman producing a series of delicate lo-fi pop songs. Channelling the 80s, at times sounding slightly reminiscent of 'Careless Whisper' era George Michael, his set is a succession of sublime little gems, slow dancing music for late night lovers. Introverted and strangely hypnotic, there's an understated experimentation to his sound which embraces elements of psych, soul and melodic balladry. Both simplistic and intricate, each song has a dreamy lightness.

It's refreshing to see promoters who are prepared to put on something a bit different, and in the Rocking Chair we have a great new venue providing the kind of live space we simply don't have in this city.

Rob Aldam

MELT-BANANA

25 MAY
QUEENS SOCIAL CLUB

Everything seems to be shrinking these days. I last saw Melt-Banana about a decade ago. Since then they've shed live drums and bass in favour of programmed backing sequences, leaving just Yasuko Onuki (vocals, Star Trek handheld device) and Ichirou Agata (guitar, effects pedals, medical-grade facemask).

Agata comes from the showmanship school of guitar playing. What comes out of his amp may not bear much resemblance to the riffs of hair metal heroes, but the mixture of intimacy and brutality with which he approaches his instrument is clearly descended from the stadium theatrics of Van Halen and others. From lascivious little touches to savage strokes and slides, Agata treats his fretboard like Keith Emerson treated his keys, though he stops short of sticking knives into the thing.

His task is to provide the melodies of pop-noise tunes that routinely run at 150BPM or higher, backed by breakbeats and bass that could be studio floor offcuts from Alec Empire reinterpreting William Gibson's *Sprawl Trilogy* through the medium of Hello Kitty merchandise and bathtub amphetamine. He spreads thick layers of distorted, phased and fattened guitar, making liberal use of pitch-shifters and effects pedals to produce industrial synth riffs and stuttering beams of tone. Meanwhile, Yasuko chatters and raps at high speed over the top while waving around the tricorder tablet strapped to her right hand. Your humble correspondent was unable to determine whether this device was at all functional or simply an appropriately cyberpunk prop.

A decade ago, Melt-Banana felt excitingly unusual. A decade before that, with VHS manga imports spearheading the influx of Japanese culture into the UK, they must have sounded like something from another planet. But now, with atemporality as the dominant logic of culture, they seem both futuristic and archaic at once, like the better sort of vintage sci-fi novel. Melt-Banana are a paleofuture, a pop-dystopian vision of 2014 from the perspective of 1994, and an all-out assault on the ears. Yesterday's tomorrows never sounded so wild.

Paul Raven

PEACE IN THE PARK 2014

14 JUNE, 12-9PM | PONDEROSA PARK | FREE

We probably didn't have to include PITP in the listings as every man and his dog will be heading down regardless, but after its absence in 2013 this year feels doubly special. Here's a sneak preview of the line-up for the day.

MAIN STAGE

Ham Pocket / Chloe-Jade Simmons / Man Bites Fridge / The Unscene / Byron Street Social / Bison / Commando / Steel City Rhythm / Mudcats Blues Trio / Mighty Vipers / K.O.G. & The Zongo Brigade / DJs: Papa AI, Arnivore, Legaliz, Jumping Wizard, Jimmy The Gent, Thirsty Ear, Banana Hill, Cool Beans and more.

OTHER STAGE

Carl Woodford / Louis Romegoux / Jim Ghedi / Woolly Mammoth / Mango Rescue Team / Smiling Ivy / Blood Sport / King Capisce / The Payroll Union / Bell Hagg Orkestar

COMMUNITY STAGE

Bleat Beat / Carol Robson / Mimi O'Malley / Early Cartographers / Unbeatable Energy / Beth Roche (zumba workshop) / Amorff / Son De America / Solana / Vexpression / Tandem / Sheffield University Samba Group / Brave New Storm / Bongo & The Soul Jar

DANCE TENT

Funk Sinatra / Thirtythr33 / Banana Hill / Dubcentral / Fantom 48 / Where's Norf / DMK / Liquid Steel Sessions / Off Me Nut Records / Displace / Roots

ACOUSTIC STAGE

AI Pearson / Proverb / Golden Age Magicians / Jupiter in Jars / 12 Dead in Everett / John T Angel and the Spirit Levels / Little Robots / Tait's Modern / Jim Ghedi / Solana / Early Cartographers

For more info on the festival, go to peaceinthepark.org.uk

LISTINGS

HOSTED BY COOL BEANS
WELOVECOOLBEANS.COM

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Star Wars Episode IV. Fun House with Pat Sharp. A delicious slab of Wensleydale cheese. All good things must come to an end. The rumours are true, listings fans. This is our final column, but fear not because we're passing the torch to the mighty Alex Fenton-Thomas. He'll be taking over listings duties next month and Cool Beans will pop up sporadically in your favourite monthly magazine. Until then, sit back, grab a tin of beans and soak up June's selections.

DOC/FEST

7 - 12 June | Sheffield | Prices vary

Already an institution here in Sheffield, Doc/Fest has gone all out for 2014 - films, sessions, performances and parties including special appearances from Adam Buxton, British Sea Power, Saint Etienne, Pulp and many, many more.

BIG EYES FAMILY PLAYERS & ENGLISH HERETIC
12 June | Riverside | Free

The third Heretics' Folk Club gig at the Riverside offers some marvellous chamber folk from Big Eyes Family Players. Support from English Heretic.

DJ YODA

13 June | Harley | £5 adv

One of the most innovative DJs of our generation, who spends his time touring the world to sell-out crowds, stops by the Harley Hotel for an intimate performance.

NICOLA FARNON

15 June | Haggler's Corner | Free

Food, drinks, laughter, friends, family and the finest swing music around. Nicola Farnon celebrates the release of her new EP with a Sunday evening shindig.

SHARROW FESTIVAL

21 June | Mount Pleasant Park | Free

People feeling down and coming to terms with the fact that PITP won't happen for another year, fear not, because Sharrow Festival is just around the corner.

SHEFFIELD LIVE FUNDRAISER

27 June | Riverside | £4 OTD

As many of you know, local TV (SLTV) is arriving in Sheffield later this year and could do with a few pennies. Workshops, DJs and live music are all featured on this fun day out.

JENOVA COLLECTIVE

28 June | Red House | £2 adv

Fresh from touring the UK and Europe, electro swingsters Jenova Collective bring their all-new live show to Sheffield. Support from rapscllions Legitimate Gentlemen and local DJs.

Thanks to Now Then for the good times!

Chris Arnold & Jimmy May X



LONE

REALITY TESTING *R&S Records*

There's a section right at the end of Lone's standalone and stand-out single of last year, 'Airglow Fires', where the Detroit-via-Heaven rave stabs gently filter into some seemingly unrelated Brainfeeder-esque hip hop shimmers. At the time of its release it seemed like little more than a wholly pleasant throwaway appendage to the bright lights of the bulk of the track, but with the beauty of hindsight – and, more importantly, a listen through of his new album **Reality Testing** – 'Airglow Fires' served as a crystal gazing insight into the composition of Matt Cutler's fifth full-length outing.

There has always been a graceful poise to Cutler's work, so it should serve as no surprise that having set out to craft a record that balanced house and hip hop he's managed to sidestep any potential crudeness or confusion, binding the two distinct aesthetics into one cohesive and typically blissful whole. There's a fairly even split between the pulse-driven Chicago-influenced house efforts and the soft, twinkling instrumental beats, with a rough 'one off, one on' pattern emerging over the course of the record. It's testament to the skill and wide-eyed solar reflections with which Lone has washed each potentially disparate track that each slips effortlessly into the next: the animated ecstasy jazz of 'Restless City' plunges into the hazy 'Meeker Warm Energy' as if their families had spent all their holidays together growing up, before the joyful lolling of '2 Is 8' acts as the perfect foil to the breathless hedonism of 'Airglow Fires'.

The deft coherence of Reality Testing means that there aren't a huge number of tracks that necessarily leap out with ear-catching individualism, but it's this approach that makes the record such a seductively immersive experience.

Jack Scourfield



MATT STALKER AND FABLES

KNOTS *Self released*

Matt Stalker and Fables' second album **Knots** is a gently cathartic piece of work from the north-eastern folk five-piece. Following 2011's **The Man Who Said This Died Of Alchemy**, they return with a beautifully crafted LP that purges and heals. The remarkable chamber folk arrangements, smartly insightful words and subtlety of Stalker's voice all blend into something that is elegant and wistfully serene.

While many artists this intensely confessional can come across as either hilariously self-absorbed or downright miserable, Matt Stalker and Fables are refreshingly unpretentious and quite charming. It's like musical therapy (Stalker is a former prison psychologist, after all). So when he tells us on the title track that "We all tie ourselves in knots, sometimes", his gentle and unassuming manner entices us to believe him.

Even the names of the songs carry the same lovable quirkiness that permeates the whole album. 'Gently Whirring Perculator', 'You Are Always Welcome At My House' and 'The Foreign Terrain of Now' all contain the kind of simplistic realism that makes words all the more meaningful, exactly because Stalker revels in the everyday.

Musically, Knots is sophisticated – pared down folk with tinges of jazz and bluegrass and impressive use of piano and cello all makes for a sound that sets Fables apart from others in the genre. The album in its entirety plays in a similar way to **Bon Iver, Bon Iver**. It's a thematic, expansive and soothing headspace, but a tongue-in-cheek and humorous one at that.

Rachel Bell



NOPE

WALKER *The Audacious Art Experiment*

Nope are a West Yorkshire supergroup of sorts. Comprised of members from That Fucking Tank, Hookworms, Cowtown and Mucky Sailor, their first album **Revision** was an impressive headlong plummet into the psychedelic side of alternative rock, melded with shoegaze-drizzled krautrock. Two years later, they return with their follow-up, **Walker**. As with their debut, Nope focus on Russell Hoban's sci-fi novel **Riddley Walker** as their starting point, taking the "desolate, oppressive feel but with an underlying uplifting, optimistic vibe" and translating it into their music.

But Walker is a considerably more complex and thoughtful creature, the youthful exuberance and abandon of their debut giving way to a more dense, structured and experimental sound. Walker still has those soaring highs but here they are less prominent. The record feels more introspective and considered. Guitars replace drums as the driving force, and whilst the upbeat psych-rock edges remain, they are far less prevalent than on the previous release.

The titular track was conceived in collaboration with filmmaker Eoin Shea for last year's Recon Festival. This partnership gave them licence to play with their sound, resulting in a multi-layered exploration which delves into the very essence of their music. Clocking in at 30 minutes and divided into two parts, it heralds a tonal progression which is indicative of how they have grown individually as musicians and together as a band.

With Walker, Nope move away from being a band who take their influences from others and towards a group of musicians who have the self-confidence and belief in their abilities to strike out along their own path.

Rob Aldam



ROLL THE DICE

UNTIL SILENCE *The Leaf Label*

As a kid I used to dream of making sci-fi movies. They'd be filled with dark cities tangled in cold steel, there'd be dangerous robots, even more dangerous people, and it would have an incredible soundtrack. Sadly, once I'd watched **Blade Runner** I realised my ideas would never cut it against the pros. But after waiting so many years for it, I think I found the perfect soundtrack to the greatest sci-fi ever made.

Until Silence is the third offering from Stockholm electronica duo Roll The Dice and may be their boldest venture yet. Electronica and orchestras aren't a new idea, but rarely have they been melded so well to create such powerful feelings. Every track surges with tension and static. Sine waves shudder next to howling strings and beats thud in time with sullen piano. The gargantuan track 'Assembly' plays out like a dramatic reveal to the most monolithic image you could ever encounter, whilst at the other end of the spectrum the tragic strings of 'Aridity' score the death throes of some valiant hero.

Until Silence is an album that tells a narrative without having to speak a single word. It grips you from start to finish. The breadth of emotion within it is huge. Panicked synths stab and pound, only to be replaced with soaring strings and uplifting piano chords.

It sounds clichéd, but Until Silence really will send shivers down your spine. It's a fantastic blend of modern and classical, both working perfectly together to create the kind of soundscapes that everyone loves to escape into from time to time.

Alex Adams



PULP

JARVIS COCKER AND STEVE MACKEY ON HOMECOMING GIG DOCUMENTARY

.....

Pulp: A Film About Life, Death & Supermarkets will be screened in Sheffield on 7 June at this year's Doc/Fest. A genre-bender of kitsch and kitchen sink, the documentary by filmmaker and Pulp fan Florian Habicht charts the feverish build-up to the band's 2012 homecoming reunion gig at Sheffield Arena. Picking out the unlikeliest of fans, he daubs an eccentric and endearing sketch of Sheffield, the city behind the songs.

Seemingly an overnight success when 'Common People', their "anthem for the Netto generation", charted at number 2 in 1995, it had actually taken Pulp 16 years to find their feet. Now disbanded and diasporic, with careers taking in broadcasting (Jarvis Cocker), producing (Steve Mackey) and pottery (Nick

Banks), Pulp are forever tied to our seedy psychogeography. Interviewed separately, Jarvis Cocker and bassist Steve Mackey took time out to offer fascinating fragments that hint at a back story rooted in Sheffield's past and future.

The documentary is all about the build-up to your comeback gig. How was it for you?

[Jarvis] We were a bit nervous. Coming from Sheffield, when your ultimate compliment is somebody saying "Oh, it were alright" - that's a bit scary. It's where you were brought up, so it still means a lot. So we were lucky enough to actually play 'alright' this last time.

[Steve] It felt like an appropriate end. Everyone in Pulp knows the records wouldn't have been made without coming from Sheffield. The sound and the lyrics and the atmosphere

of those songs, wherever we play them, have something of Sheffield in them. The point of that evening was to acknowledge that we know that and we're proud of it.

The documentary is also a celebration of Sheffield. A lot of places from your songs have disappeared since. What do you cherish most?

[Jarvis] The filmmaker Florian, who's from New Zealand, asked me if there were any places he should go and I got a copy of [Cocker's selected lyrics book] Mother, Brother, Lover and underlined a few places. One of them was Castle Market, and he really latched onto that, so the film is like a requiem for Castle Market.

[Steve] It's his view of Sheffield reflected through the prism of Pulp. It captures something of the spirit of Sheffield, but it doesn't tell the whole story. The film doesn't get to the musical culture outside of Pulp. We're just one band in a long line that starts with Cabaret Voltaire and then goes through house and electronic music and then people like Hawley, the Fat Truckers and the Monkeys.

Your career is like the longest foreplay ever. Jarvis, is your sex drive intimately tied to your desire to be a star?

[Jarvis] That's a very personal question! I don't think it is, no. I do think that if you prance around on stage, that is some form of sexual display. Now I'm older maybe I don't confuse the two so much. You'd have to ask my girlfriend.

[Steve] We had a long time to mis-develop and grow into a stranger thing than we were. You get to experiment when

"WE HAD A LONG TIME TO MIS-DEVELOP AND GROW INTO A STRANGER THING THAN WE WERE"

people are ignoring you. It was a different scenario 20 years ago, when it was hard physically to get a record together. Now the hard bit is getting above the noise cos there's so much.

Your lyrics are all about being an outsider. How did it feel once you were inside?

[Jarvis] It didn't really work out so well [laughs]. We'd all grown up fantasising what it would be like to be famous and live in Pop Land. Of course, when you're living in it, it in't Pop Land, it's just a job. Suddenly you had to work and cos we'd all been on the dole for so long we didn't want to work, and we didn't know how to and so it turned that escape into a trap.

In the 90s, the media set up this war between the arty middle class (Blur) and working class underdogs (Oasis). As a working class art band, did Pulp break down some of those class barriers?

[Jarvis] I don't know if we did. My point would be that people don't have to be defined by their class. That's what really saddened me recently about people having to pay for their education and what that's going to do to arts education. People from my kind of background just won't go to art college because they can't afford to. If I hadn't gone, I wouldn't have ended up doing what I do now. I feel very keenly that a big door has been slammed in the face of a whole sector of people. You have to be conscious of your background, but you don't have to be hidebound by it. If Pulp stood for anything, they stood up for people who felt a bit different, who didn't fit in with the kind of roles they were supposed to play.

[Steve] There were a lot of ideas flying around about working class culture and once the dust died down 20 years

later, the lyrics of 'Common People' still seem to resonate. I don't think anyone wrote a song that encapsulated it so well.

Florian has corralled lots of local oddballs into the documentary. Is there a danger the film might exploit the people of Sheffield?

[Jarvis] I don't think so, no. It gives people a voice. Like the young girl, Liberty, and her brother [Rio]. When you first see them they're really excited to be in the film, so you're thinking, 'Oh yeah, kids nowadays, it's just like X Factor. They want to become famous and that's gonna make them happy.' But then it goes back to her and she's talking about how she doesn't want to grow up too fast and she likes being young.

[Steve] He's got too good intentions to be exploitative, but I would agree that the cast of characters are definitely for effect. That's his style. The people he chose to interview, they all ring true about Sheffield. I don't think there's any imposters. And maybe there's some people missing in action he could have found as well [laughs].

Jarvis, I was harmlessly Googling your name and I came across a dinosaur porn story about you and a T Rex. I guess you have no control over how people use you in the public sphere...

[Jarvis] [Laughs] Well, that's not a genre I'm familiar with. I'll have to cast my eye over that. I suppose the time when I really realised that and didn't like it was back in our pop phase when somebody went on Stars in Their Eyes and did me. All those little moves and twitches which looked really comical

with him doing them, they're just things that I picked up unconsciously over the years. It did me head in, basically. Next time we played, I was really self-conscious cos I was thinking I'm going to look like that guy doing an impression of me. Maybe I draw the line at shagging a Tyrannosaurus. I'll have to have a look at that [laughs].

What advice would you give your son if he wanted to quit school for rock & roll?

[Steve] Cor, well he's 18 years old so you're asking a pressing question. I left college at 18. I wanted to be in a band and they weren't mad about it, but my parents supported me. That taught me a good lesson - you've got to support your kids in whatever they do. In the film, there's a really great moment when Liberty, who's only 9 years old, says about letting your children be young and enjoy themselves and these are the things that their dreams are made of. I thought she was bang right.

Alex Murray

Pulp: A Film About Life, Death & Supermarkets will be screened at a special Doc/Fest opening night event at Sheffield City Hall on Saturday 7 June, followed by a Q&A with the filmmaker and the band.

sheffdocfest.com | pulpthefilm.com

HEADSUP

PEAK SIGNAL 2 NOISE

.....

Peak Signal 2 Noise is an experimental film and music collective involving a number of creative groups and individuals across the city. Originally formed with the aim of producing short episodes for Sheffield Local TV (SLTV), due to begin broadcasting on Freeview channel 8 this September, the group is branching out into live events next month with the OptoPhonic Workshop, a Tramlines fringe event taking place at the Montgomery Theatre on Saturday 26 July. I caught up with Jon Marshall of Singing Knives Records and filmmaker Cathy Soreny of Tinnitus Jukebox to get the low down.

What's the idea behind Peak Signal 2 Noise?

[Jon] To transform people's televisions for 30 minutes a week into a portal to realms they might not have previously realised existed. Magical realms that exist a stoner's throw from their couch and charge less than a TV's daily electricity use for entrance.

[Cathy] It's several already well-established groups of quite creative people who have all gathered around The Audacious Art Experiment. Through the catalyst of SLTV saying, 'We need some programmes', several of us went, 'Can we do something about the kind of music and art we're all into?' I think we knew when we went for it that the kind of content we were going to put on isn't mainstream, but we all just decided at that point that we were going to do it no matter what. And then they really liked it.

So who exactly is involved?

[Jon] Tinnitus Jukebox, Singing Knives Records, Audacious Art Experiment as well as a handful of unaffiliated individuals.

[Cathy] Lots and lots of people. It's hard to name everyone who's involved, but it's quite interesting because we've all got very creative ideas and we're all quite socially engaged with what we do as well. I think we're all interested in aspects around how experimental art can impact on individuals' emotional wellbeing.

You've got the first episode up online, which was originally going to be the pilot. Are you planning to film more before the SLTV launch in September?

[Cathy] We've been filming loads and loads. Probably about a third of the gigs we've been to over the last year we've filmed in some way, shape or form. So we've got a massive archive of people coming to Sheffield and lots of things are in the process of being edited. We're basically building up a big bank of live events and with the artists and musicians we know we want to film very specific episodes.

The format is quite loose, with no presenter or much introduction to the sketches.

[Cathy] We always knew from the start we wouldn't have any

kind of traditional presenter. It goes back to the good old days of Channel 4, when you'd have to work it out for yourself rather than being spoon fed.

What's the plan for the OptoPhonic Workshop event?

[Jon] We've been offered use of The Montgomery, bang in the city centre, on the Saturday of Tramlines Festival. We'll be hosting a day of interactive audiovisual explorations, performances and installations, bringing together local and international artists and whoever is interested in getting involved. From 2pm to 6pm there will be a bunch of free or cheap workshops in sound, such as making a pint glass into a speaker and turning your credit card from a clocking-in card to a musical instrument. Then in the evening there will be legends like Adam Bohman walking around too, trying to figure out where the city's hole in the road has got to since he was last here, and Sharon Gal exploring the outer reaches of vocalisation mixed with field recordings.

[Cathy] It's going to be more like an installation than a straight forward gig. The reason we're all into experimental music is that generally it's not some rock god up on a stage. It's somebody who's very much the same as you, someone you can talk to. It's something that's very open. People can get involved. Anybody can play an instrument. It should never be seen as something that's exclusive.

Sam Walby



facebook.com/PeakSignal2Noise
vimeo.com/tinnitusjukebox

DOC FEST HAS ARRIVED

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FILMREEL

DOC/FEST 2014

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After last year's 20th anniversary celebrations, the Doc/Fest team have not rested on their laurels. This year's festival offers an eclectic mix of screenings, sessions, stunning outdoor events and an innovative interactive programme across six days from 7-12 June.

The festival promises to go one step further this year, taking over the city centre and beyond to give documentary film lovers an immersive and unforgettable experience. Below are my must sees – docs and sessions, plus outdoor, live and interactive events to get your teeth into.

FILMS

HAPPINESS

Dir. Thomas Balmes

Happiness follows Bhutanese 8 year old Peyangki's journey into the uncertainty of modernity. His widowed mother, unable to afford schooling, sends him away to an isolated monastery. Peyangki becomes a witness to great change as his village finally receives electricity. As his first television is destroyed in transit to his new home, the boy is taken on a journey to the capital, with his uncle, to experience the fast-changing world that surrounds him. Is this happiness or simply the de-construction of innocence?

7 June, 9.30pm - Cinema in a Cave, Devil's Arse, Castleton

7 June, 11.30am - Peace Gardens

8 June, 12.00pm - Peace Gardens

9 June, 3.30pm - Library Theatre (inc. Q&A)

NELSON MANDELA: THE MYTH & ME

Dir. Khalo Matabane

The leader he always admired, the man who shaped a nation; Khalo Matabane looks back on his experiences as a teenager after Nelson Mandela was released from prison and his subsequent term as President of South Africa. In an imaginary letter to the late leader, Matabane asks what price South Africa paid to avoid violent conflict. Two decades later the nation is still plagued by poverty and inequality. Matabane conducts interviews with fellow South Africans, asking whether his people should forgive.

8 June, 10am - Library Theatre

11 June, 3.30pm - Odeon

THE 50 YEAR ARGUMENT

Dir. Martin Scorsese, David Tedeschi

Scorsese's new film charts the literary, political and cultural history documented by the New York Review of Books. A journal bursting with ideas and concepts collated over 50 years, the doc effortlessly weaves together controversial critical writing with rare archival interview footage. With the Review's foundation built on confrontation and argument, Scorsese captures the power of ideas in shaping history.

7 June, 1.30pm - PBS America Showroom 3 (inc. Q&A)

9 June, 9.30pm - ITN Source Showroom 4

LOVE IS ALL: 100 YEARS OF LOVE AND COURTSHIP

Dir. Kim Longinotto

Imagine the scene - a glorious summer evening at the beautiful Chatsworth estate, the sun just beginning to set, waiting to see Kim Longinotto's latest documentary. Throw in a pre-film set by the Everly Pregnant Brothers and you have one of Doc/Fest's most exciting events to date. Using BFI archive footage, Longinotto takes us on a journey through a century of love and courtship, from the birth of the movie camera to the technological liberation of today, backed by a score by Sheffield legend Richard Hawley. If the weather is kind this could be the festival highlight.

11 June, starts 6pm & screening from 9pm - Chatsworth

THE LAST MAN ON THE MOON

Dir. Mark Craig

Composed around the story of Eugene Cernan, with an appearance from the man himself, Mark Craig's fascinating doc looks back at the loves and losses in 60s Houston, Texas as NASA implemented its secretive test pilot process. An epic biography of a man whose first trip to the moon was NASA's last.

8 June, 3.15pm - PBS America Showroom 3 (inc. Q&A)

9 June, 3.45pm - PBS America Showroom 3 (inc. Q&A)

ATTACKING THE DEVIL

Dir. David Morris, Jacqui Morris

As Editor of the Sunday Times for 14 years, Harold Evans used all the resources available to him to campaign for the victims of Thalidomide. Originally used to combat the effects of Sarin gas,

post-war doctors began to prescribe it to expectant mothers to combat morning sickness, leading to a number of babies being born with deformities. Evans spent over a decade pursuing drug companies to win compensation for the struggling families. A stylish and fascinating doc narrated by the man himself.

9 June, 3.15pm - ITN Source Showroom 4 (inc. extended Q&A)

11 June, 1pm - Library Theatre (inc. extended Q&A)

LIVE EVENTS

Doc/Fest isn't one to shy away from combining genres and the same can be said for this year's musical offerings. Closing this year's festival will be electric pop trio Saint Etienne with a live performance of their musical score for Paul Kelly's highly acclaimed doc **How We Used to Live**. A celebration of post-war London, Kelly brings together rare colour footage from the BFI archives, narration by Ian McShane and St Etienne's charismatic score, to finish off the festival in style. Also, don't miss Will Gregory (of Goldfrapp) and Tony Orrell, British Sea Power, Sean O'Hagan & The High Llamas, and Adam Buxton. Check the Doc/Fest site for details.

INTERACTIVE EVENTS

Millennium Gallery this year plays host to Interactive at Sheffield, an exhibition containing 15 immersive and interactive documentaries. My pick is Matthew Zymet's **Killing Kennedy**. Nominated for this year's Innovation Award and produced by Ridley Scott, this doc is appearing alongside a fully interactive companion created by the NGC website. The website allows you to follow the film's narrative as Kennedy and Oswald move down a path of collision. Using 2.5D parallax technology, 400 screens have been constructed from archival photographs to create a compelling and detailed experience for viewers.

Visit the Doc/Fest website for the full festival programme. You can buy tickets for single events or invest in a festival pass for full access to all films, talks, masterclasses, workshops, interactive exhibitions and parties. The Doc/Lovers wristband gives access to all films for £60.

Anna Pintus

sheffdocfest.com



The Last Man On The Moon



Attacking The Devil

FAVOURITES

OUR PICK OF INDEPENDENT SHEFFIELD

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THE WICK AT BOTH ENDS

149-151 WEST ST

Those of you in the know will already be familiar with this hub of music, cocktails and fresh, locally sourced food. The Wick at Both Ends is currently championing its new approach to food and cocktails with its spring menu and we strongly recommend you get down for a taste.

The new menu takes advantage of seasonal, local ingredients and this is shown in the varied and accomplished dishes that make up this menu. Favoured delights such as pan-roasted lamb rump on a rosemary and mint rosti and roast haddock with lemon and parsley are strong openers. The Wick has always offered a dish for everybody, so why not try their vegetarian/vegan option of roast cauliflower and broccoli on a quinoa and new potato salad. All the dishes on this menu are affordably priced with a clear ethic of good presentation and service behind them.

Worthy of equal celebration this June is the Wick's new cocktail menu, which has been eagerly awaited by connoisseurs all over the city. The Wick has always been praised for its diverse and delicious cocktail menu and has promised that this time around they will once more raise the bar. In line with its new approach to food, the Wick is now taking advantage of fresh ingredients in everything they create, using an abundance of herbs, spices and fruits that have never been seen in their cocktails before. Sounds like a night to remember. Give it a bash and let us know what you enjoyed most.



NOW THEN DISCOUNT APP

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Now Then has been exclusively supporting independent traders, community groups and charities in this fair city for over six years. We do not take money from corporates or identikit lager bastards. We do this for two very simple reasons. Firstly, money spent locally stays local, which ultimately increases the amount of resources available within and for the local community. Secondly, the UK is becoming one massive multinational infested clone high street - all the same shops, cafes and betting stores, all the same limiting choice disguised as success. We are creating a characterless void, where once stood independent people full of unique passion for the goods and services they provide.

So ask yourselves, what are the common barriers to shopping independently? Our research suggests it is a perceived increase in price (often not the case), convenience, and a lack of information about where independents are located.

Enter the Now Then discount app and card, launching this September. Among other functions, the Now Then discount app will list independent traders in Sheffield, their opening hours, contact details and any offers or discounts they might have, enabling you to spend your hard won coins independently. The app will categorise offers, helping you to identify and plan your purchases in advance. Finally, the app will have a map function, allowing you to find out where independent traders are located across the city.

It will be with you this September. Get it downloaded. If you are interested in getting your business listed on the Now Then app, please get in touch with us at discounts@nowthenmagazine.com. Be independent. Buy independent.

I AM

SHEFFIELD INSTITUTE OF ARTS DEGREE SHOW
14-27 JUNE

I Am is one of the biggest student exhibitions in the North, showcasing the work of Sheffield Hallam's varied roster of artists, designers and makers. The show covers a huge amount of disciplines across a two week period, from photography and fashion to metalwork, games design, furniture making and digital media production.

Free to the public, the exhibitions will be located in Arundel Gate Court, the Cantor Building, the Owen Building, the Sheaf Building and S1 Artspace from 14-27 June. It's well worth getting down there and checking out the abundant fruits of Sheffield Institute of Arts, which has origins dating back to 1843. More info at shu.ac.uk/degreeshow.

BOOKS ON THE PARK

749 ECCLESALL ROAD
@BOOKSONTHEPARK

Books and parks go together like bacon and eggs. If you haven't been yet, Books on the Park is just off Endcliffe Park and has a fantastic range of quality second-hand books, art, music and more. You should give yourself at least an hour to do some serious browsing and have a chat with super knowledgeable owner David.

Art, photography, fiction, drama, poetry, local studies, philosophy, psychology, comedy, sport, history, politics, design, maths, science and collectables - then (if it's not raining) you can take a walk and have a read under a leafy tree in the beautiful green space. You just don't get a service like that on Amazon.

RECORD COLLECTOR

233-235 FULWOOD ROAD
RECORDCOLLECTORSHEFFIELD.CO.UK

Record Collector first opened its doors in 1978 courtesy of musical catalyst Barry Everard. If you search the web for 'record shops you should visit before you die', you'll find Record Collector listed near the top.

If you like affordable, hold-in-your-hands music, then get yourself down there. If you live too far away then visit their website to purchase vinyl and CDs from the shop with ease. But readers, make no mistake - this place and places like it are increasingly rare. Without your support both online and off, we'll soon be visiting record store museums, with aged tour guides pointing at dried tear streaks on walls, where once stood vinyl racks and gig posters.

CUTLERY & CRAFT FAIR

SUNDAY 29 JUNE
PORTLAND WORKS

Portland Works is the new home of Now Then. We love it here, not least because of its history and heritage. There are big plans to mark the centenary of the invention of stainless steel at the works. At the end of the month, the works will host a Cutlery and Craft Fair showcasing many of the skills and practices housed there.

From 11am to 4pm there will be open workshops, music, food and drink, steel-themed storytelling for kids and around 20 stalls, covering cutlery, jewellery, print making, photography and other creative disciplines. A good way to learn about one of the most important historical buildings in Sheffield, and a snip at £1 for adults and free for kids. More info at portlandworks.co.uk.

FESTIVAL OF DEBATE

FESTIVALOFDEBATE@GMAIL.COM

It seems fitting to mention this month that there are plans for a Festival of Debate in Sheffield in the lead-up to the general election in May 2015. The festival will consist of a series of discussions across the city. Every political party will be represented and the topics will be prioritised by members of the public via an online vote. The events will take the form of keynote speakers, Q&A sessions, facilitated discussions and more. We aim to create a meaningful dialogue around key social, political and economic issues, which will be recorded and hosted online for all to access. This is a not-for-profit project in its infancy, so if you would like to join the team, or have suggestions for venues or speakers, please get in touch.

MOONKO

89 DIVISION ST
MOONKO.CO.UK

Moonko is a shop full of beautiful handpicked products, each with their own story, but also really affordable. Moonko was set up in 2011 by the lovely Deborah Moon with the vision of showcasing the work of new and emerging designers, illustrators and musicians. It has won awards and gone from strength to strength, and they opened their gem of a shop on Division Street last year.

You can buy everything here - Sheffield-made jewellery, handmade soap, candles, cards, stationery, grooming products, wallets, homeware and more. They also stock Gandys flip flops, perfect for summer and with the most amazing back story and have a pop-up gallery showcasing local talent. Go and check it out.

THE
HARLEY
LIVE

F B M P X H I X C I M T S C C R S T N P C S Z Y

ELEPHANT STONE

WEDNESDAY 11TH JUNE ▶ THE HARLEY

MIDLAKE

TUESDAY 8TH JULY ▶ BALLROOM

EAST INDIA YOUTH

JONWAYNE

FRIDAY 25TH JULY ▶ THE HARLEY

BADBADNOTGOOD

AWESOME TAPES FROM AFRICA

SUNDAY 27TH JULY ▶ THE HARLEY

BO NINGEN

SKY LARKIN

SUNDAY 27TH JULY ▶ QUEENS SOCIAL CLUB

METZ

TUESDAY 12TH AUGUST ▶ THE HARLEY

MOON DUO

TUESDAY 2ND SEPTEMBER ▶ THE HARLEY

OFF!

SATURDAY 4TH OCTOBER ▶ QUEENS SOCIAL CLUB

FUTURE ISLANDS

WEDNESDAY 5TH NOV ▶ QUEENS SOCIAL CLUB

F B M P X H I X C I M T S C C R S T N P C S Z Y

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SAT 7TH JUN - £6 ADV - 6.30PM *#

DEADSET DREAM

+ THEIR LAST WORDS
+ TRUTH BE TOLD
+ NATIONS
+ JENGA AND THE SPIRITS

TUE 10TH JUN - £9 ADV - 7.30PM

NICK OLIVERI

@ THE GREYSTONES

+ DOUBLE NO NO

FRI 20TH JUN - £5 ADV - 6.30PM *#

FEAR LIES

+ IN FALL
+ PLANET 9
+ HER PRIDE IS SUFFERING
+ OUTSIDER

SAT 21ST JUN - £10 ADV - 7PM *#

AYRIA / INERTIA

+ ADVANCE

TUE 24TH JUN - £15 ADV - 7PM *

JEFF SCOTT SOTO

+ NEURONPOILER
+ WORRY BLAST
+ PERFECT CRIMES

WED 25TH JUN - £16 ADV - 7PM *

NILE

+ EPITAPH
+ LIBER NECRIS

THU 26TH JUN - £5 ADV - 7PM *

MASK OF VIRTUE

+ CHASING DRAGONS
+ LOCK UP LAURA
+ EVERYDAY SIDEKICKS

SAT 28TH JUN - £10 ADV - 7PM *#

THE MEMBERS

+ THE F*CKWITS
+ BONES PARK RIDER
+ FAT PIGGY MC

SAT 5TH JUL - £10 ADV - 7PM *#

SURGYN

+ THE LADDER
+ PETROL BASTARD
+ BIOMECHANIMAL

TUE 8TH JUL - £13 ADV - 7PM *

VAIN

+ REDS COOL
+ REGULUS

SAT 12TH JUL - £7 ADV - 7PM *#

GUNS OR ROSES

+ STOP STOP

FRI 18TH JUL - £6 ADV - 7PM *#

ALTERED SKY

+ SUPPORT

FRI 25TH JUL - £8 ADV - 7PM *#

THE LAST CARNIVAL

+ SUPPORT

SAT 26TH JUL - £12 ADV - 1PM *#

TRAMLINES FESTIVAL 2014

FUNERAL FOR A FRIEND

+ SUPPORT

SAT 16TH AUG - £5 ADV - 6.30PM *#

BURY MY BRIDE

+ DEFORMATION OF MAN
+ IN FALL

FRI 5TH SEP - £9 ADV - 7PM *#

SLAM CARTEL

+ SUPPORT

SAT 6TH SEP - £6 ADV - 6.30PM *#

JACKSON CAGED

+ SECRET ROMANCE
+ HABBERDASH
+ SEMAPHORE+ OR DIE TRYING
+ NATIONS

SUN 7TH SEP - £6 ADV - 5PM *

NEXILVA / CARCER CITY

+ ORIGINS
+ I THE CRUSADER

SAT 13TH SEP - £10 ADV - 7PM *#

MIKE TRAMP

+ SUPPORT

SUN 28TH SEP - £8 ADV - 7PM *

ATTICA RAGE

+ SUPPORT

SUN 12TH OCT - £14 ADV - 7PM *

KIDS IN GLASS HOUSES

+ SUPPORT

COMING SOON

17/10 - HANZEL UND GRETYL
24/10 - SOIL
17/11 - [SPUNGE]
22/11 - FOCUS
29/11 - THE QUIREBOYS
16/12 - CHINA DRUM

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Free Below Midnight
12 After With App Download
15 All Others

APP

Download The Plug App To
Get On The Facebook Queue!
Available on the
App Store

DOORS

11.00pm
- Late

FRI 6TH JUN

DEAD ENGLISH GENTLEMEN

DEATH RAYS OF ARDILLA + BE THE REVOLUTION

SAT 7TH JUN

PERMISSION! ON STANDBY

DEVILATOR + WEEKEND OFFENDERS + DAY OLD HATE
+ OHMNICIDE

FRI 13TH JUN

SOUNDCLASH VS TINY TEETH

THE RETROSPECTIVES + MONOKING +
THE MONDAY CLUB + THE REVOLVERS +
THE BARRISTERS

FRI 20TH JUN

PROPA LOCAL

THE FONTAINES + FERAL BROOD +
10 BOB MILLIONAIRE

SAT 21ST JUN

FREEZE THE ATLANTIC

TAKE THE SEVEN + INHERIT THE STARS +
KILL CHAOS + SLEEPY EYES!

WED 25TH JUN

THE PREATURES

SCREAMING MALDINI + ALGIERS

FRI 11TH JUL

THE JEZABELS

SAT 19TH JUL

REDFACES

THE PEOPLE + RECORDISTS + TRUST WITHIN +
POLYPOPIA

THU 18TH SEPT

CATE LE BON

H.HAWKLINE

SAT 11TH OCT

DREADZONE

DJ FAT PIGGY + MATT WILLOUGHBY



TICKETS AVAILABLE FROM...

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SHEFFIELD, S1 4JD
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CENTENARY CUTLERY & CRAFT FAIR

SUNDAY 29TH JUNE 11AM - 4PM
RANDALL STREET, SHEFFIELD, S2 4DJ PORTLANDWORKS.CO.UK

CELEBRATING 100 YEARS OF CRAFT AND STAINLESS STEEL
AT PORTLAND WORKS

ADULTS £1 | CUTLERY, JEWELLERY | LIVE | CHILDREN'S | FRESH CAKES
KIDS FREE | ARTWORK & CRAFT STALLS | MUSIC | STORYTELLER | TEA & COFFEE

JAZZ at the LESCAR
www.jazzatthelescar.com

Doors 8.30pm
Music starts 9pm

Every Wednesday
The Lescar is home
to the best weekly
jazz night in Sheffield
featuring a diverse
range of music from
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national touring artists.

- | | |
|----------------------------|--|
| 4th Jun | Sally Doherty |
| 11th Jun | Fat Face (Apollo Jazz Network tour) |
| 18th Jun | Spaceflight / Shatners Bassoon DOUBLE BILL
(In association with Jazz North) |
| 25th Jun | Jamil Sherff Trio (In association with Jazz North) |
| 2nd Jul | Djanganauts |
| 9th Jul | Dave Mannington's Riff Raff |
| 16th Jul | HSQ + 2 (In association with Jazz North) |
| 23rd Jul | Lynn Veronneau (Apollo Jazz Network tour) |
| 30th Jul | Alice Zawadzki |
| 6th Aug | Gypsies of Bohemia |
| 13th Aug | Blind Monk Trio |
| 20th Aug | Plinio Dourado's Segments |
- All gigs £5** (unless otherwise stated)

Advance tickets: available at Porter Brook
Gallery (Sheffield Music Shop)

Venue: The Lescar, 303 Sharrow Vale Rd,
Sheffield, S11 8ZF

Contact: Jez Matthews
lescarjazz@gmail.com - 07740 201939

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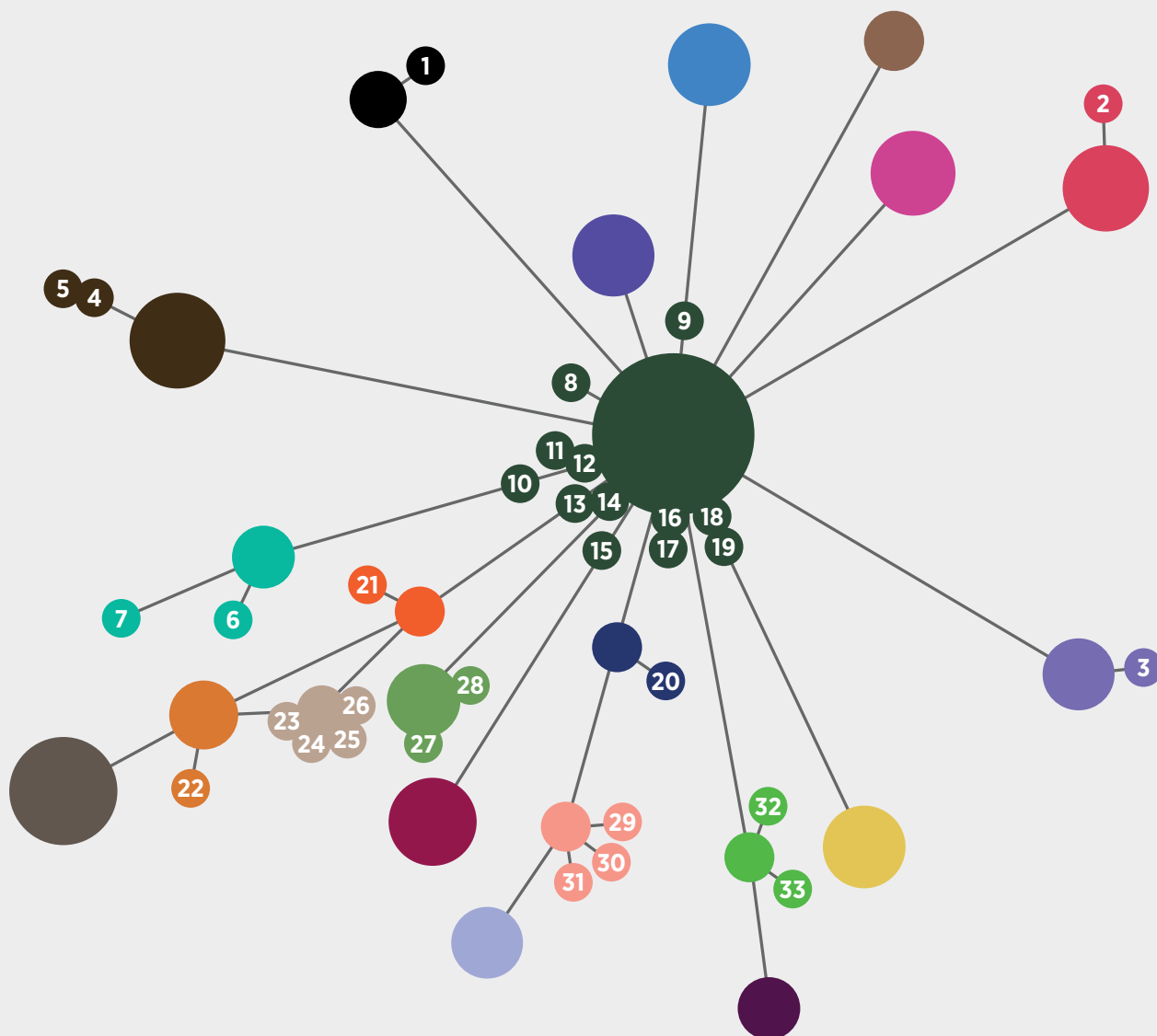
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● 2. EVOLUTION PRINT

● 3. MIRAGE

● 4. BUDDHIST CENTRE

5. BEECHES

● 6. RECORD COLLECTOR

7. THE RISING SUN

● 8. SHAKESPEARES

9. MIRAGE

10. THE HARLEY

11. THE RED DEER

12. THE WICK AT

BOTH ENDS

13. MOONKO

14. DEVONSHIRE CAT

15. CORPORATION

16. HALLAM UNIVERSITY

17. DOC FEST

18. PLUG

19. MOOR MARKET

• COSSACK CUISINE

• CAKELICIOUS

• MOOR COBBLERS

• BEER CENTRAL

● 20. PORTLAND WORKS

● 21. MIRAGE

● 22. BOOKS ON THE PARK

● 23. JAZZ AT THE LES CAR

24. JH MANN

25. 2 STEPS FISHERIES

26. PORTER BOOKS

● 27. THREE BEARS KITCHEN

28. REGATHER

● 29. STRIP THE WILLOW

30. ABBEYDALE BREWERY

31. MIRAGE

● 32. HAGGLERS CORNER

33. MIRAGE